

FEB 17, 1932

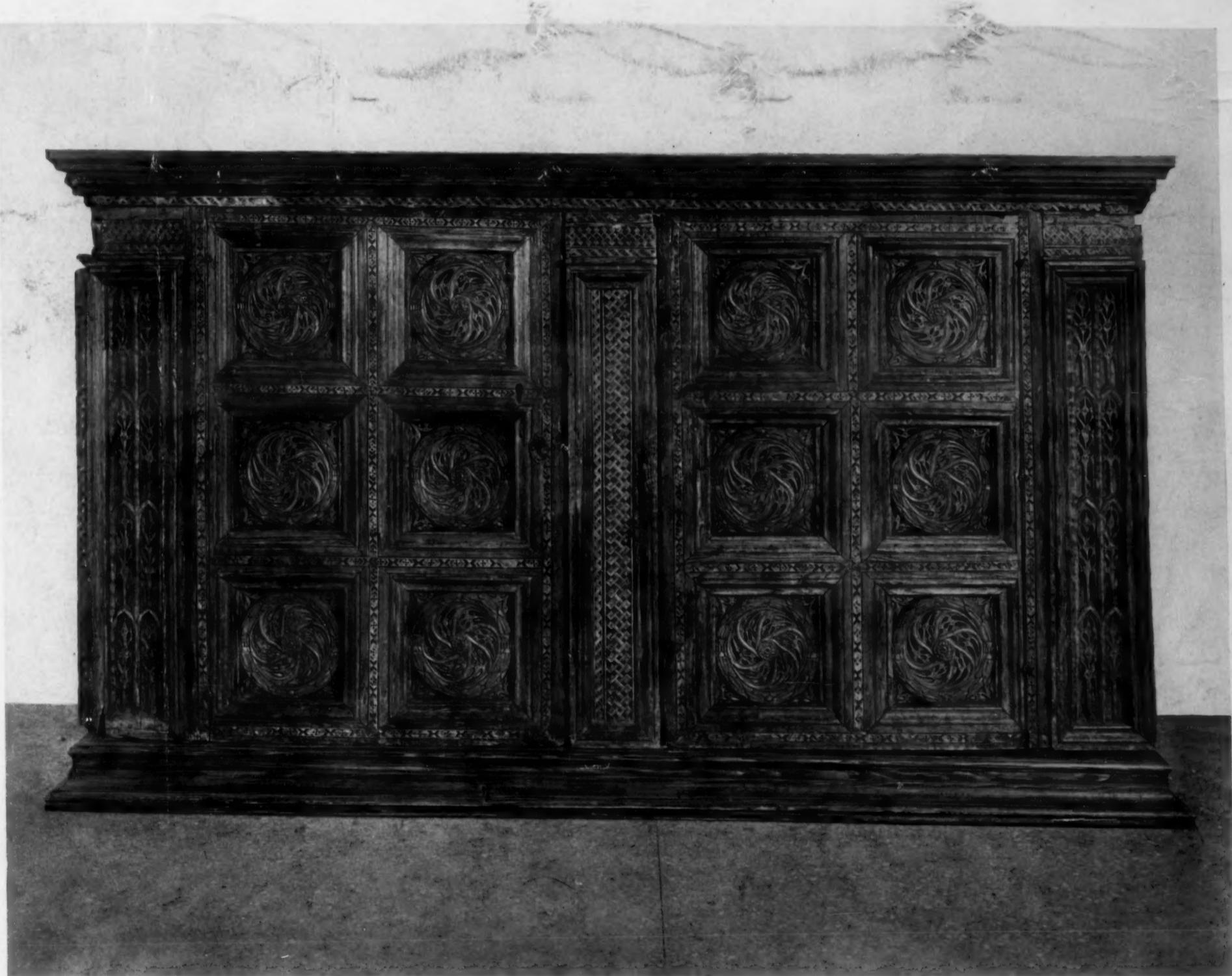
# The ART NEWS

VOL. XXX

NEW YORK, FEBRUARY 13, 1932

NO. 20 WEEKLY

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"Miss Nedda Harrigan"

By Walter L. Clark

## EXHIBITIONS

**GEORGE De FOREST BRUSH, N. A.** *Early sketches and paintings.*

**CHARLES S. CHAPMAN, N. A.** *Scenes of the Virgin Islands.*

**WALTER L. CLARK** *Portraits.*

**NEW ETCHINGS** by Frank W. Benson, Kerr Eby, George Shorey, Walter Tittle, Frederick Weber. Others by William Auerbach Levy, George Wright, Margaret Kermse and Harrison Cady.

February 16th to 27th

**HOSVEP PUSHMAN** *Still life.*

Until February 20th

**JESSIE D. WIGGIN (Mrs. Albert H. Wiggin)** "Reverie" Sculptural piece.

February 18 to 24th

The Exhibitions listed above are all by AMERICAN ARTISTS and are shown in a Gallery devoted to AMERICAN ART.

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 13, 1932

## Present Trends In Architecture In Fine Exhibit

Enlightening Showing of Work  
in the International Style Now  
on View at the Museum of  
Modern Art.

By RALPH FLINT

The Museum of Modern Art completes its cycle of exhibitions in its present quarters with a timely round-up of the architectural elements that have come to be known today as the International Style. When this exhibition is finally put into its cases and portfolios preparatory to a country-wide tour, the museum will have come to the end of the first leg of its metropolitan journey. No longer will those sturdy lifts in the Hecksher Building stagger under the surging thousands that appear each time the museum stages one of its interesting *congeries* of contemporary art, for a comfortable—and, it is hoped, adequate—mansion in West Fifty-third Street awaits its occupancy by the middle of April. It will then advance into the second phase of its extraordinarily successful career, becoming an incorporated museum with permanent galleries, and thereby gaining possession of the Bliss bequest, a splendid nucleus around which to arrange its future holdings.

Just at the time when the town's attention is more than usually attracted toward architectural problems, owing to the impending Radio City and its multiple innovations and attractions, this searching commentary on modern architecture is most welcome. Most Americans are content to rest this claim to architectural supremacy on the sequence of ever mounting skyscrapers which have been launched throughout the country, little realizing that we have scarcely touched upon the possibilities of pure constructionism which our modern engineering skill has opened up. This exhibition of the International Style, under the special leadership of such men as Le Courbusier of France, Gropius and van der Rohe of Germany and Oud of Holland should serve as a sort of aesthetic eye-wash to a period immersed in a vast and increasing confusion of architectural and decorative tendencies. In it is set forth with clarity and brevity the principles involved and the work of the men most concerned in its development. Special emphasis is given to the work of Frank Lloyd Wright as one of the great pioneers in American architecture, and to such other Americans as Haymond Hood, N. Howe and Lescaze and Richard J. Neutra.

Then, too, the economic side of the new movement is taken up, with detailed comment on such important issues as modern housing and community planning, and the catalog, which is one of the most elaborate and exhaustive that the Museum of Modern Art has yet issued, includes a special article on these timely problems by Lewis Mumford. The director of the exhibition, Philip Johnson, who plans to accompany the show on its westward journey, also contributes an historical note to the catalog, and Henry-Russell Hitchcock, Jr., has written a series of condensed monographs on the various personalities of the International Style and their work. Alfred

(Continued on page 6)



"LA JEUNE FILLE AU CHIEN"

Included in the important Renoir exhibition now on view at the Durand-Ruel Galleries for the benefit of the Emergency Unemployment Relief Committee work.

## EARLY CREDENZA FOR PENNSYLVANIA

The important credenza which appears on the cover of this issue has been given to the Pennsylvania Museum of Art in memory of Thomas Dolan and Sarah Brooke Dolan by their sons, Thomas J., Clarence W. and H. Yale Dolan. This fine example was secured from Mr. Joseph Brummer.

One of the rarest pieces of Italian furniture, the present specimen is comparable in its early date and splendid design to two Venetian cassoni, one at present loaned by Sir Joseph Duveen to the Fogg Museum, the other formerly in the Davanzati Palace. In design, the Dolan gift is similar to that of a sacristy cupboard with two doors covering the entire surface save for three vertical pilaster-like panels.

A mannerism peculiar to Italian Gothic furniture is the square sunken paneling of the doors, indicating the influence of the Byzantine and Romanesque coffer on the Gothic cabinet-maker's work. The spiral traceried rosace within each door panel is characteristically Venetian, as are the tiered twin-arches of the end panels, with their flowing curves and the intarsia upon the stiles, the centre vertical panel and the frieze. This method of inlaying tiny bits of contrasting dark and light woods in bands is related to the work of the Cosmati of Rome, who used colored stone upon marble in a similar fashion.

## Fine Speech by Coffin Feature of A. D. A. L. Dinner

William Sloane Coffin, newly elected president of the Metropolitan Museum, gave a witty and most stimulating address on Tuesday evening, February 9, at the Hotel St. Regis when he was the guest of honor at the regular business dinner of the Antique and Decorative Arts League. He promised the help of the great institution of which he is the head in establishing higher standards of art in this country, and he also pointed out the importance of maintaining the highest ethical standards in business.

A second speaker on this particularly memorable occasion was Harold Woodbury Parsons, who disclosed the plans of the William Rockhill Nelson Trust of Kansas City, Mo., of which he is art adviser.

Mr. H. F. Dawson, president of the league, presided.

"Whether the museums of this country obtain the true art which they want will depend on the standards which you maintain here," said Mr. Coffin. "To uphold these standards is extremely difficult, I know. When some collector has his heart set on owning an antique with a history, I know it is a terrible temptation not

(Continued on page 7)

## YALE ACQUIRES COLONIAL ROOMS

NEW HAVEN, Conn.—Two rooms from the Joel Clark House, built in East Granby, Conn., in 1737 will be installed in the Yale Gallery of Fine Arts on February 15. The entire colonial house from which the two rooms were taken, as well as much other colonial material, has been presented to Yale University by Francis P. Garvan, Yale, '97, of New York City.

The two rooms selected from the Clark House are to be found directly above the interiors from the Curtis Rose House from North Bradford. The furnishings and textiles for the new rooms were selected from the Mabel Brady Garvan collection belonging to the Yale Gallery. Mrs. Thomas Starr Taylor of Bridgeport helping the gallery staff in its choices, while the actual installation was supervised by J. Frederick Kelly of New Haven, B. F. A., Yale 1915.

The recently added rooms consist of a living room and a bedroom which could be thrown into one room for purposes of entertaining. This was done by a swinging partition which may be raised flat against the ceiling and held by two hooks, an architectural feature common to several houses in the town from which the rooms come. In this

(Continued on page 7)

## Renoir Benefit Exhibition Held At Durand-Ruel's

Masterpieces by the Great French Impressionist Shown to Aid Emergency Unemployment Relief Committee.

By RALPH FLINT

For the benefit of the Emergency Unemployment Relief the Durand-Ruel Galleries have arranged an exhibition of "Masterpieces by Pierre-Auguste Renoir," including a number of his most famous canvases never before publicly shown in this city. We see this master-impressionist in a succession of periods and styles, from the early, almost pointillist "Canotiers à Argenteuil" of 1873 to the large Maillo-like nude of 1914, painted just a few years prior to his death. In all there are nineteen canvases on display, and there should be a wide response to this generous attitude on the part of the Durand-Galleries, since Renoir is very much the vogue today among collectors and his prices are shooting skyward by leaps and bounds. He had almost as many phases to his painting as there were patrohs to please, and in this present collection there is something for all comers.

First and foremost, from the point of view of sumptuousness of color and texture, comes the "Fille au Faucon," a shimmering vision of a young maiden in gauzy theatrical costume posing in charming attitude before a variety of hangings and holding a small falcon on her wrist. It is the culmination of Renoir's diaphanous technique that he brought to his work from the early days when he painted on porcelain. Curiously enough, another canvas of the same year, 1880—the "Jeune Fille Endormie"—while filled with lovely passages of glimmering color, is painted with very heavy impasto, especially in the flesh. This lovely head will be a popular favorite, I feel sure, for its sentimental appeal is undeniable, while the "Fille au Faucon" is for those who have an eye to the more spectacular phases of Renoir's art.

The two landscapes shown, "Venise" and "Vue de Naples," are of about the same date, both colorful documents, but with a somewhat limited sense of atmospheric envelope in spite of the Neapolitan scene being cast in very much of a Turner-esque mood. The large and ambitious "Les Pecheurs de Moules à Berneval" is also of about this same time, and in it we see the fine groundwork of Renoir's later figure pieces. If the composition is somewhat wanting in spontaneity—one has only to think of the wonderful massing of his "Canotiers" in the Phillips Memorial Gallery in Washington to realize his eventual mastery of intricate play of figures within a single grouping—it is nevertheless informed with lovely passages of typical Renoir coloring and modeling.

The lovely "Le Piano," painted some twelve years later, is another of the Durand-Ruel masterpieces by Renoir. Here the unceasing play of color and accent and melting form is the artist in finest fettle, and he has given this scene an almost orchestral wealth of detail without, however, detracting from the simple, elemental charm of the two young ladies so earnestly engaged in harmonizing. Another lovely

(Continued on page 6)

## Renoir Benefit Exhibition Held At Durand-Ruel's

(Continued from page 5)

bit of painting of this same epoch is the "Jeune Fille au Chapeau Blanc." His "Baigneuse," dated 1885, is painted with quite a different sense of pigmentation and chiaroscuro, and, while it is hardly in the same class with his more atmospherically rendered nudes, it has a lovely limpid tonality and is handsomely keyed in a clear, whitish light.

The two canvases that are bound to excite the liveliest controversy are the nudes painted toward the end of Renoir's career, at a time when his color sense had undergone some drastic reordering and when he had begun to see mass with a much greater insistence than ever before. I am told that the prevailing redness of the flesh that he painted during this period has undergone a very general toning process with the years and that it will probably undergo still further modification in time. However, the "Baigneuse Assise," with its curious swelling forms, its disregard of anatomical necessities and fleshly prettification and its strange new color harmonies, is easily the most challenging document in the exhibition, revealing as it does the man's reaction to the new forces that were stirring so portentously in the studios during the first quarter of the current century. Even Renoir, despite his long practice in the tradition of his own making, was caught up into the new progressions and harmonies, and looking from the early, almost virginal version of a young lady wandering idly in a sunlit meadow to this somewhat barbaric, sculpturesque female all glowing with rich, red corpulence and symbolically epitomizing primitive woman-kind, is to see the evolution of a painter in all its mysterious manifestations and progressions.

## A Teniers and a Daubigny Go to Detroit Museum

**DETROIT.**—The Detroit Institute of Arts has recently received the gift of two fine paintings. "The Camp Fire" by Teniers, the Younger, a small but charming moonlight scene handled in this artist's fluent manner, was presented by Mr. Harold Leger of New York. It depicts a group of peasants huddled around a campfire on a road, a chateau in the background. The light effects are quite unusual for this master.

The second picture, "View of Dordrecht," by Daubigny, was given by Mr. and Mrs. E. Raymond Field. Larger than most of the canvases by this French artist, it is as fine in quality as the Daubigny in the Louvre. The institute feels fortunate in receiving a picture that is such an adequate representation of the Barbizon school.



"MADONNA AND CHILD" By PIER FRANCESCO FIORENTINO  
Photograph courtesy of the Fleischmann Gallery, Munich

## Present Day Architectural Trends in Fine Exhibition

(Continued from page 5)

H. Barr, Jr., director of the museum, contributes another of his illuminating and scholarly introductions.

Now that we have made up our minds to be honest with the steel and concrete and glass that have come to be the principal materials of our modern building, it is high time that we take accurate stock of what has been done to date in the directions that have so suddenly opened up for us toward a new architecture. No matter how monotonous or repetitious or otherwise uninspiring the new style may appear to be in its lesser manifestations—there can be no doubt about its magnificent simplicities and structural logic for large scale work—it is probably the most powerful lever in getting us away from our jumbled aesthetic inheritances that could have been devised. After continued contemplation of the new modes, even the work of such moderns as Frank Lloyd Wright begins to look overloaded and fussy, and we begin to eye our surroundings with a fresh severity.

The demand for constructional honesty and suitability grows upon us, in many cases leading to rather back-breaking postures in the endeavor to lean away from former mistakes and tendencies. I suppose that, architecturally considered, the ultimate building form would be that of the shell which is not only the animal's special abode, but his most intimate expression of self. But we have not as yet been reduced to the necessity of carrying our houses on our backs and so we must continue to take thought about the various structures requisite to community living.

It is not possible to touch upon the innumerable details that go into the making of such an exhibition, but the visitor will find much food for thought and many special examples of the new International Style that should gain credence on the score of structural and economic necessity, if not through any special aesthetic appeal. The single example of an earlier piece of American design, shown in the section

of the catalog devoted to work by George Howe, of Howe and Lescaze, must have slipped in unawares, so contrary is it to the general severity of appearance that the new men are stressing. And yet it serves its purpose in illustrating the tremendous departure from the cozy, comfortable or compromising *milieu* that we of this XXth century are so prone to carve out for ourselves. This International Style show at the Museum of Modern Art raises the question of just how ready and willing are we to take up our newly fabricated elements of constructional design and work out our salvation according to the plan that is being shown to us today.

## INDEPENDENTS TO EXHIBIT IN APRIL

The Society of Independent Artists for the sixteenth time announces its annual exhibition open to all artists. It will be held, as has now become the custom, on the fourth floor of Grand Central Palace, Lexington Avenue and 46th Street, and the dates this year are from April 1 to April 24. Needless to say, there will be no jury and no awards. Since the exhibition space is vast, artists who send small pictures may send three instead of two. All information may be obtained from A. S. Baylinson, 54 West 74th Street.



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*The Art News*

7

## Two New Colonial Rooms Installed In Yale Gallery

(Continued from page 5)

instance the partition is sheathed in pine on the bedroom side and on the other side has the original lime plaster. It is an excellent example of early American ingenuity and space-saving devices.

The floor in both rooms is made of boards of hard pine and the walls are finished in lime plaster, forming a contrast to the walls of the Curtis-Rose rooms on the floor below, built twenty-five years earlier than the Jones rooms.

In both rooms, also, are a baseboard, door and window trim and a chair-rail, all of white pine. The window sash with half-size panes of glass at the top and the bottom was made with no thought for decorative effect, it is supposed, but for the purpose of permitting half of the window to be opened. Earlier windows often had an extra row of horizontal panes in either the upper or the lower sash, allowing a much smaller space to let in air.

Vertical pine walls sheathe one wall of the bedroom and the same wood is used for the small mantel-less fireplace in the living room. Another feature characteristic of the houses around East Granby is the hearth of bricks raised several inches off the floor.

In the main, the furnishings are contemporary in period, but due to the fact that the house was acquired from the direct descendants of the original builder, Joel Clark, and that the furniture which had been used in it was included with the house, an exception in point of period has been made in the case of a fine cherry Connecticut chest-on-chest of about 1800. This piece came to the house as part of the dowry of Hannah Forward Clark, last mistress of the house from 1802-1882.

A small slope front desk made by the son of the builder in 1746 is another piece of furniture interesting not only in itself, but as having been intended for the very house in which it still stands.

The bed with its original red finish is of special interest, being constructed so that the foot folds up under the small canopy and the piece could be made less conspicuous when the partition was swung up to the ceiling.

As for the furnishings in general, both the hand-blocked linen of the bed canopy and the blue and white cotton resist at the windows are contemporaneous with the room; hooked rugs are on the floor, a few simple ornaments on the desk; and a print or two and a sampler on the walls.

## Fine Speech by William Sloane Coffin Features A.D.A.L. Dinner

(Continued from page 5)

to disappoint him; it's a terrible temptation not to supply a satisfactory history.

"At the same time it's exceedingly awkward for the museum to receive the offer of a gift of some work of art, authenticated by outstanding authorities, when the museum knows perfectly that that work of art is not what it purports to be."

Mr. Coffin then mentioned the case of the "human all too human" experts who are sent abroad to investigate works of art, receiving only \$100 as compensation when they discover that the production is not by the desired artist as against \$10,000 when they decide it is the genuine work it was hoped it would prove.

In touching upon the increased endowment of museums everywhere, the speaker pointed out that museums are buying more and more art and that more and more they turn to New York to find what they want.

"Since more money seems available here than in any other city in the world just now for the purchase of art, New York," he added, "tends to become the great art market of the world."

On the question of the Metropolitan's attitude toward modern art, which has been one of undeniable indifference, the new president expressed the opinion that perhaps this museum might better have purchased more contemporary work and discarded it when acquisitions proved undesirable. Authorities agree, he said, as to what art was important in the past whereas today no unanimity is possible.

Mr. Coffin also spoke of restrictions placed upon bequests to museums. These are often extremely hampering to the most effective and logical display of individual items when the gift must be kept intact or else lost. Mr. Coffin put himself on record as against all restrictions.

Another interesting feature of the evening were the full details given by Mr. Harold Woodbury Parsons concerning the policy and acquisitions of the William Rockhill Nelson Trust in Kansas City.

"We are going to start with three period rooms," he declared. "We already have two of them and are about to acquire one of the American colonial period."

Just recently in *THE ART NEWS*, it will be recollect, there appeared the announcement of a number of impor-

tant old masters purchased by Mr. Parsons for the Nelson Trust Fund. And in the past from time to time there have been similar important news notes. To date, explained Mr. Parsons, fine paintings, almost entirely of the old schools, have been bought as they could be obtained. There is a clause in the will which prevents the acquiring of work by artists until they have been dead thirty years, which of course precludes at present the purchase of a masterpiece by Gauguin or by Cezanne.

Mr. Parsons also spoke of New York City as the art Mecca of this country. Already the largest part of the works of art acquired by him for the new Kansas City museum have been discovered in Manhattan. "The best bargains in art can be obtained here," he said.

## Religious Art of Germany to Be Exhibited Here

The plan of the Dresden "Kunstdienst" to exhibit modern church art and architecture in cities in the United States has aroused such great interest in America, that the exhibit will have to be arranged on a much larger scale than was originally planned, reports the German Tourist Information Office in New York. It therefore became necessary to postpone the show, which was to have been held last fall, until this spring.

Dr. Siegfried Scharfe of Halle, former professor of art history at the University of Wisconsin, is leaving for America to make preparations for the exhibition. He will hold lectures in a number of universities, among them Harvard, Cleveland, Chicago, Johns Hopkins and Michigan, and also before various church organizations.

Both the Lutheran and Episcopal Church, as well as the Carnegie Institute, the Carl Schurz Memorial Foundation in Philadelphia, the Institute of International Education, and other bodies have offered support and expressed a desire to make the exhibition more comprehensive than had been originally planned.

The exhibition, termed "Religion and Art," will be devoted to modern German church building and new church art, and will be shown in a large number of cities.

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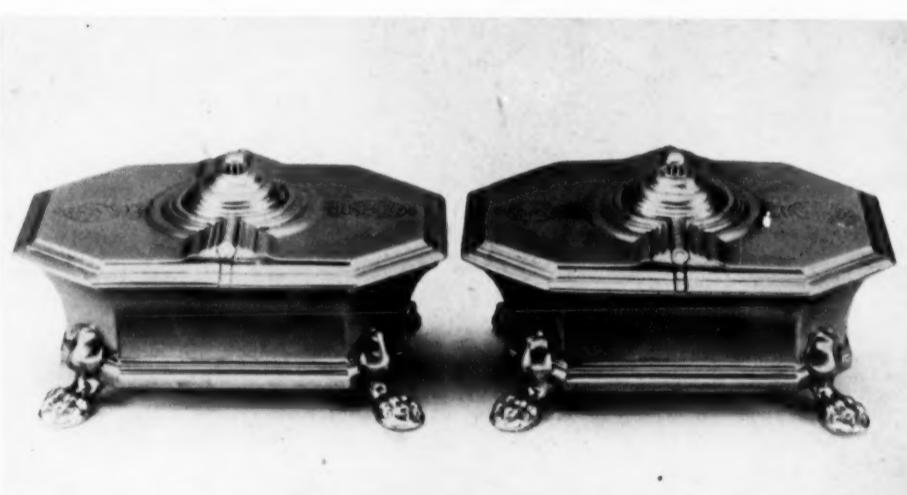
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**EXHIBITIONS IN NEW YORK**
**AMERICAN PAINTERS**
**Milch Galleries**

Important canvases by American painters of yesterday and today are on view at the Milch Galleries during the month. We have such representative artists as Homer, Whistler, Cassatt, Eakins, Ryder, Duvaneck, Davies, Inness, Twachtman, Robinson, Bellows, Sargent and Thayer forming the older group, while Melchers, Hassam, Metcalf, Karfiol, Noble, Brook, Weber, Sterne, Kroll, Blanch, Ritman and Speight tell of our immediate time. One of the well known Andover Homers, "Eastern Point," hangs in the place of honor, and there are such fine things as Whistler's beautifully realized portrait of Mrs. Cobden-Sickerd, Ryder's famous "Macbeth and the Witches," a fine nude by Duveneck, an opalescent winter scene by Twachtman, and Bellows' "Roumanian Girl" to delight the gallery-goer.

The Sargent portrait is a particularly happy one, showing a wide-eyed child caught in a moment of complete friendliness and naivete. The Inness, of a summer morning at Montclair, is a typical example of his sonorous landscaping. Davies' "Olympia," with the clustered nymphs wearing gilded ornaments in their hair, is not one of his most inspired works, but the older group, as a whole, presents a very compact front that makes the work of that period seem more and more commanding.

Maurice Sterne's "Flowers" is in his most colorful and spurious vein and shows his supple brushwork to great advantage. Alexander Brook's "The Jewess" is well sustained for a picture so low in key and so monochromatically managed. With its stark forms thrusting themselves here and there with an almost ferocious intent, Max Weber's striking "Tree Trunk" stands out in strange contrast to the placid Metcalf landscape. Bernard Karfiol's "Two Standing Figures" belongs to his earlier, less realistic period when his strangely pallid and languid figures argued another sort of development than that which he has eventually worked out. The other men represented are all in more or less typical form. All in all, this Milch assortment of masters old and new works out very happily, with most of the honors going to the older men, if the truth be told.



**"STILL LIFE—MUSIQUE" 1922**  
Included in the artist's one-man show now current at the Marie Harriman Galleries.

**JUAN GRIS**
**Marie Harriman Gallery**

The first considerable American showing of Juan Gris is due to the initiative of Marie Harriman in scouring the American collections of contemporary art for representative examples of his painting. It seems little short of miraculous that more than thirty

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numbers should have been forthcoming for this presentation of a School of Paris painter so little known in the American galleries. Gris, who was born in Spain, but whose training and determining environment was wholly Parisian, was an ardent abstractionist, living and working in close association with Picasso and Matisse and others of the modern movement, and it is plainly to be seen from the examples that Mrs. Harriman has secured for her exhibition—these works run from 1913 to the last year of his life—that he was specially equipped to investigate the mysteries of his new phase of painting. As he progressed along the lines of the post-cubist development he steadily gained in breadth of effect and in clarity of pattern and color, two of his latest canvases being notable documents in the abstract mode. It is indeed a pity that he was not permitted to go on with his work, for he would inevitably have continued to carve out even more splendid shapes and sequences as he grew in skill and vision.

It can hardly be said that Gris was particularly inventive in his abstractionism, for most any of his earlier works might have come from the hand of several of the same Parisian group. Beside the terrifically individual works of such men as Léger, Miro, Bracque, Picasso—to mention a few of the lead-

ers of abstract painting in Paris—Gris hardly stands out with more than passing insistence. But I do not intend to belittle his talents or to deny his rightful place in the group. As I have already intimated, most probably his best work lay ahead of him. New York is indebted to the Harriman Gallery for having presented Juan Gris even at such a late date, and this exhibition is only another proof of the extraordinary service that the more enterprising art dealers render by bringing us such a wealth of contemporary art from outside sources.

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Saturday, February 13, 1932

## The Art News

9

## ENGRAVINGS AND ETCHINGS OF THE XV AND XVI CENTURIES

## Knoedler Galleries

Print rarities of the XVth and XVIth centuries are to be seen in the current exhibition that Knoedler and Company have assembled for February. First and foremost is "The Last Supper" by Lucantonio Degli Uberti, the most important of his prints, and the only impression known of the entire composition. The print, made in two sections, measures in all forty-two inches by fifteen and a quarter, and the British Museum, depot of depots, possesses only a considerably damaged impression of the right half of the print. Certain small engravings by Aldorfer, Tarocchi Cards (so-called), "Hercules Strangling the Serpents" by Heinrich Aldegraver, rare little plates by Beham, the Hans Holbein "Dance of Death" plates and Mantegna's "Battle of the Sea Gods" are some of the special delights for the connoisseur, but beside the glamorous works by Van Leyden and Schongauer, they have to take second place. These paragons of the "Little Masters" group are the eternal wonder of the print world, with their exquisitely executed plates so rich in religious and classical feeling and in ornamental detail. One can never cease to marvel at the beautiful invention and crisp handling of such a print as Van Leyden's "Virgil," or the stirring "Death of the Virgin" from the hand of Schongauer. They stand unrivaled of their kind, a constant source of inspiration to the print world at large. I also find continual pleasure in the romantically fashioned designs of Domenico Campagnola and in the elaborately devised visions that Duvet gave us of Apocalyptic incidents. There is, besides, a group of prints by Van Meckenem and various other items of interest and value to the connoisseur in this field.

## HOVSEP PUSHMAN

## Grand Central Galleries

From time to time Hovsep Pushman comes to the Grand Central Galleries bringing us tokens of his pictorial communion with the past—canvases redolent of ancient dynasties and courts, of the magic arts of the Orient and of the eternal wonder of flowering things. In his still life paintings, worked with an impeccable regard for lustrous finish and gleaming accent, Mr. Pushman continues to depict the various objets d'art that he has gathered about him—softly glowing faience, old fabrics, antique Persian pages, rare images of ancient deities in gold and silver and polished stone. More often than not he sets a faded flower or two in silent homage before

CHIPPENDALE SECRETARY PENNSYLVANIA, XVIIIth CENTURY  
*This piece, formerly in the Reifsnyder collection, is a feature of the H. Thomas Farrar dispersal, at the American-Anderson Galleries on February 20.*

the objects of his special consideration, frail flowers that wait silently to offer their last petal in final salute. There is an odor of musky age about the little scenes that this Armenian-American painter evokes with such individual appeal. He creates a hush of the altar about his beautifully rendered groups that obviously stems from the reverential attitude of the painter towards life itself. He seems to give us the inner sense, rather than

the external aspect of his objects and materials. "Autumn Leaves," "Return to Yesterdays" and "Anticipation" are some of the outstanding canvases.

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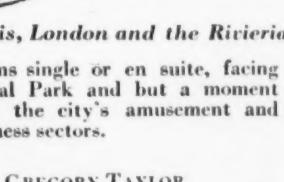
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**REMBRANDT ETCHINGS****Harlow, McDonald Galleries**

No matter how often the print rooms bring forth their Rembrandt treasures, I confess to an immediate and unflagging response. These scenes that the great Dutch master realized on the copper plate with such consummate skill and, to all intents and purposes, consummate ease, wear better than his paintings, taken by and large. At least there is no element of uncertainty about these magical visions that range from the most exalted scriptural episodes to humble, menial moments—no doubt about their authenticity. While the greatest of his paintings will always stand in class by themselves, there is a decidedly variable quality as one goes down the list. Not so with etchings, however, for even in the slightest of them does he bring his amazing pictorial powers to bear. Every line seems to warm to life at his bidding.

The Harlow-McDonald group presents a number of little shown prints, such as those deep-toned night scenes—"The Man Meditating by Candle Light," the velvety "Flight Into Egypt," "St. Jerome in Dark Chamber," etc. A superb "Three Crosses" is perhaps the clox of the show, one of those splendid prints that soar into the top-class of collectors' items where the prices run as high as you care to think, and then higher, as in the case of "The Hundred Guilder" print that is valued in its most exalted state at seventy-five thousand dollars. The lovely little "Holy Family with Cat," the splendid "Death of the Virgin," "Christ Cleansing the Temple"—the list runs on from print to print with endless variation and invention, constant revelation of genius and power.

**EDY LEGRAND****Marie Sternér Galleries**

Following up her successful showing of tempera paintings and pastels by Edy Legrand of Paris last season, Marie Sternér presents a large group of black and white work, drawings and aquatints illustrating such works as Daudet's *Tartarin de Tarascon*, Dante's *Inferno*, and the *Song of Songs*, at her Fifty-Seventh Street Galleries. Mr. Legrand's versatility is still further exemplified in these monochromatic works, in which his hand keeps ready pace with his pictorial fancy. I liked best the series of aquatints illustrating the *Song of Songs*, and here the artist has given full vent to his fondness for lush, romantic scenes touched with passion and satire. In the other drawings he appears as a thorough-going humanitarian, à la Daumier, with an eye to the humorous as well as the tenderly touching side of life. He seems to have an unlimited pictorial interest, not only in harsh and stimulating realism but in the things of the imagination as well.

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**AROUND THE GALLERIES**

A. S. Baylinson is showing new work at the Kraushaar Galleries. Having lost scores of canvases and drawings in the studio fire that swept the Lincoln Arcade last season, Mr. Baylinson was forced to make a clean start and the present exhibition shows him in fresh command of his pictorial resources. His still-life paintings, with their fine, resonant blacks, and his sanguine studies of the nude, are outstanding. His canvases dealing with the figure are invariably heavy and wanting in that fine sense of line and accent that he displays so readily in his chalk studies.

\* \* \*

A. Everett Austin, Jr., formerly connected with the Wadsworth Atheneum at Hartford, is at the Brummer Galleries with oils and water colors that might almost be by two different artists. His oils, which recall forcibly the abstractions by Pierre Roy that Mr. Brummer showed last season, seem to have little or no connection with the swagger and lusty water colors that hang in the rear gallery. While Mr. Austin possesses something of a flair for the abstract, he so obviously comes to life in the water colors that there seems to be little choice between the two phases of his painting. His Venetian scenes, in particular, give us this town of enchantment from a wholly new angle. They have an inherent dramatic flow that lend them an added interest.

\* \* \*

The current exhibition at the Wildenstein Galleries brings us a Boston painter, Ethel Thayer, who follows the general trend of the Boston school in portraiture and still-life. Her pencil drawings express a more individual note, and in her "Laughing Death" Miss Thayer offers a rather rudely contrasted note of grim horror. She

has apparently poked sly fun at her own confreres in "Boston Arrangement," but that hardly saves her from the general indictment of timidity and restraint that characterizes the average Hub painter.

\* \* \*

Kennedy and Company offer a group of French color prints, items that for the most part have been previously shown this season at other print rooms. These delicate souvenirs of the romantic era of Boucher and Fragonard have a lasting, if rather limited appeal. An unusual print of Mme. du Barry shows the first attempt on record to give color to the work of the French engravers. The well-known "Promenade" series, supposedly a collection of authentic portraits of the period, is also a part of this display.

\* \* \*

A portrait of Abraham Lincoln, one of two identical pictures painted by G. P. A. Healy, is having its first New York showing at the Ehrich Galleries. During his lifetime Robert Todd Lincoln often referred to the picture as the finest likeness of his father ever painted. It was made by the artist from sketches which he drew preparatory to painting a large canvas which represented Lincoln in conference with a peace commission at the close of the Civil War and which was burned when the Calumet Club in Chicago was razed by fire. The two portraits were given by Healy, the one to Robert Todd Lincoln and the other to the Hon. Ellsworth Washburn, intimate friend of the president. Up to the present time these portraits have remained with the families of the original owners. The canvas from the Washburn estate is that which has been brought to New York.

\* \* \*

Elsewhere in the galleries are paintings and drawings by Robert Morse at the S. P. R. Penthouse Gallery, invited miniatures at the Argent Gallery, drawings by members at the National Arts Club, a Little International exhibition at An American Group at the Barbizon-Plaza, paintings by Revington Arthur at the Contemporary Arts Gallery, water colors by Karl Larsson at the Adeline de Voo Galleries, and projects and studies for fresco decoration by Isabel Whitney at the Fifteen Gallery.



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## Whitney Museum Host to Lively Group Exhibition

By RALPH FLINT

Considerably revamped as to personnel and with a brand new title, the body of artists that formerly went by the name of the New Society reappears as the American Society of Painters, Sculptors and Gravers; and, aided and abetted by some fifteen specially invited exhibitors, spreads a very creditable cross-cut of contemporary American art at the new Whitney Museum in Eighth Street. For the month of February this new downtown depot of American art practically ceases to be by virtue of its generous loan of all its galleries to the A. S. P. S. G. From top to bottom the museum has been completely rehung, and yet curiously enough, except for certain few changes in the list of artists represented, it might well be a continuation—or extension—of the previous Whitney exhibitions, so similar in style and signification do the two bodies appear. If one took the best work of the three exhibitions that have graced the Whitney Museum to date, it would be possible to arrive at a very close approximation of what is being accomplished in the American studios today.

Obviously this new American So-



EARLY AMERICAN SILVER TEAPOT BY HUGH WISHART  
NEW YORK, CIRCA 1790

*Finely engraved, this interesting specimen is included in the H. Thomas Farrar dispersal, to be held at the American-Anderson Galleries on February 20.*

cietry of Painters, Sculptors and Gravers—it must be admitted that the earlier title, if less explicit, was far handier and more jaunty—has gone out of its way to do the proper thing by its new elevation and by the Whitney Museum and Mrs. Force. Close to one hundred artists are represented, and each exhibitor has enjoyed the privilege of choosing what to show. As a result, the average is high. The first gallery has been set aside for a memorial group honoring Robert W. Chanler, Timothy Cole, Charles Graffy,

Jules Pascin and Samuel Halpert. Elsewhere the show has been set out with little or no reference to school or style. We have two such dissimilar artists as Florence Stethheimer and Emil Ganso sharing a cosy alcove, with Miss Stethheimer getting decidedly the better of the joint occupancy. Her flaming glorification of a modern cinema palace is one of the most original offerings to be encountered in the exhibition, and all that it needs to make the movie celebration complete is to have its elegantly carved and

gilded frame set with electric bulbs twinkling serpentine. Georgia O'Keeffe is at her best here with a handsome abstraction of a jack-in-the-pulpit, rich greens streaked with red and black. Katherine Schmidt, growing more expert with her still life representations on each occasion, outdoes herself in her current record of a long-necked alabaster vase flanked by shining faience nymphs of rosy hue, a truly elegant canvas. Continuing the list of the ladies present we have Marquerite Zorach in double guise, with canvases and needlework, also Marjorie Phillips, Nan Watson, Cocetta Scaravaglione, Elsa Schmid, Gertrude Whitney (with her well-known "Chinoise"), Peggy Bacon, Wanda Gag and Georgia Kiltgaard.

Yasuo Kuniyoshi proffers the striking "Still Life" that he sent to Pittsburgh this autumn, which needs a larger perspective than the Whitney Museum offers, if it is to look its best. Max Kuehne's gesso screen with incised pattern is one of the really important items in the society's display, and Robert Chanler is also represented by one of his colorful multi-paneled screens. Vincent Canade's "Self Portrait" is one of the gems of the show, quite the best of the extended series of self portraits that he has done. Morris Kantor's "Still Life with Lamp," Maurice Sterne's "The Auction," Charles Rosen's "The Cliffs," John Marin's "Stonington, Maine" and "New Mexican Landscape," Henry Matteson's "Still Life," John Carroll's "Figure," Stuart Davis' abstract "House and Street" (the only example of this type of painting on hand), Edward Bruce's "Wing Sing," Charles

Burchfield's "Under the Viaduct," Charles Hopkinson's "Portrait of Professor James H. Ropes," Bernard Kariger's "Fishing Village," Charles Sheeler's "Ford Factory, Detroit," Charles Demuth's fruit and flower studies, and the two Pascin canvases are among the more notable works on hand. Mr. Demuth also shows one of his more recent oils, but I find myself unable to respond to it as I do to his rare and precious water colors. It is good to see Mr. Marin being put into more general circulation than of yore, and his Stonington canvas, for some curious reason, looks one hundred per cent more effective here than when it was exposed at his own one-man show earlier in the season.

The sculpture group is far away more imposing than the collection shown in the same gallery when the Whitney Museum opened. William Zorach's new "Torso" in gray stone is admirably placed, and is one of the commanding figures shown. Reuben Nakian's "Young Calf," Robert Laurent's "Goose," Paul Manship's "Europa," Edward McCartan's "Garden Figure," Duncan Ferguson's "Alabaster Fragment," and John Flanagan's "Goat" are some of the fine things grouped in the sculpture gallery. There are also ceramics by Varun Poor and Carl Walters, both experts in their various lines. It is manifestly impossible to touch upon more than a few of two hundred odd works shown in such a short article, but I have indicated enough of the American Society's intentions to assure the gallery-goer that he may expect something notable whenever the society convenes.

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## A RISING MARKET FOR MURALS

Like the oyster forced by alien irritants to produce its precious pearls, the American market for murals has well profited by the recent introduction of foreign goods and agents. The present rush to exploit home talent in this direction is very largely the result of importing such notable muralists as Sert from Spain and Rivera from Mexico to instruct us in the art of enhancing our wall spaces. Ever since the new Waldorf-Astoria threw open its undeniably handsome Sert room, the issue of internationalism in art has been very much on the tapis, and it only needed the stunning demonstration of *buon fresco* painting by Rivera at the Museum of Modern Art to set the pot a-boiling. With Radio City about to raise its highly publicized walls in our midst, every local painter with a claim to being a large-scale decorator has been on the trail of the Rockefeller group entrusted with this new civic center. Even the wives and friends and sweethearts of our local decorators have been privately and persistently engaged in gaining a sympathetic ear.

The School of Social Research recently went to the extent of a public letter protesting against employing foreign talent in the ornamentation of Radio City's various halls and forums. Furthermore, an exhibition of mural paintings is in progress at the local galleries of the Architectural League, and the forthcoming showing of decorative arts and architecture annually sponsored by the League will soon transform the barren wastes of the Grand Central Palace into a multi-colored bazaar. Still further, the Museum of Modern Art announces an exhibition of murals as the opening attraction in its new Fifty-third street quarters some time in April. As mural painting in



"JEUNE FILLE ENDORMIE"

An exquisite example of the 1880 period, included in the Renoir exhibition now on view at the Durand-Ruel Galleries for the benefit of the Emergency Unemployment Relief Committee work.

## OBITUARIES

## HERMANN HERZOG

Hermann Herzog, who, several months ago, at the age of 100, held a joint exhibition with his son, Lewis Herzog, at the Ferargil Galleries, died at his home in West Philadelphia on February 6. His father lived to be 115. Mr. Herzog, who was born in the free Hanseatic State of Bremen, came to this country when it was incorporated as a part of Germany. At that time he had an established reputation abroad, having won various medals and awards and numbering among his patrons Queen Victoria, Grand Duke Alexander of Russia, the Queen of Hanover, the Grand Duke of Oldenburg, Duke Ernst of Saxe-Coburg and the Countess of Flanders.

One of his early honors was a certificate from the Paris Salon in 1863. In the United States characteristic landscapes are to be found in the New York Public Library and in Memorial Hall in Philadelphia.

## JAMES PATERSON

James Paterson, a member of the Royal Scottish Academy, died on January 25 in Edinburgh, aged 77, reports *The Morning Post* of London.

Greatly influenced by Corot, he will be remembered chiefly by the pastoral landscapes made around Monlare in Dumfriesshire, which won for him a distinctive place in Scottish art. In later years he changed from peaceful and idyllic scenes to the production of more dramatic effects of construction, light and color.

Tikytt Psalter  
Secured by the  
Public Library

The collections of the New York Public Library have been immeasurably enriched by the acquisition of the famous Tikytt Psalter, which was recently purchased by Dr. A. S. W. Rosenbach for \$61,000 in the sensational Lothian sale at the American-Anderson Galleries. The purchase of this outstanding XIVth century illuminated ms. was made possible both through the generosity of a trustee, who made up the difference between the amount the library was able to spend and the auction figure, and through the public spirited interest of Dr. Rosenbach, who turned over the ms. at his own purchase price.

RECENT BOOKS  
ON ART

REACHING FOR ART  
By Guy Eglinton  
Publisher: May & Company,  
Boston  
Price: \$2.00

Over three years have passed since the death of Guy Eglinton, and the American edition of his essays, now published by May & Company of Boston, unites in permanent form criticisms which have definitely gained in strength and authority since their first appearance. Although slim in format, this little book is incomparably richer than most of the ponderous tomes which pile up on the reviewer's desk. Combined with his passion for integrity, Guy Eglinton's approach to art had rare qualities of pure emotion and enjoyment. This instinctive feeling, expressed in a style of peculiar freshness and spontaneity, was one of his most important contributions to criticism in this country, where "culture" and joy tend to remain forever separate.

readings. It is not, however, the individual essays which are of the greatest moment, but the essential spirit of this volume. There has been much writing on pure aesthetics both here and abroad, most of it couched in esoteric terms, well calculated to frighten away those who would make friends with painting. Young as he was, Guy Eglinton had arrived at a philosophy of art which gave him an unwavering criterion for all his judgments. And this philosophy was so simple and so human that he felt "nothing need keep the simplest and least instructed of human beings from the enjoyment of the greatest works of art that man has created."—M. P. M.

Eisen's "Portraits Of Washington"  
To Appear in May

This year, when the bicentenary of Washington's birth is being impressively celebrated throughout the country, the appearance this spring of the exhaustive classification of the portraits of Washington by Dr. Gustave Eisen will be most timely. Dr. Eisen, who has spent fifteen years in collecting his material, has come upon much buried information regarding the portraits, which will be published for the first time. Other research workers have essayed to cover the subject of the Washington portraits in a single volume, but no such complete and authentic record as Dr. Eisen's, it is said, has ever appeared or is likely again to be attempted. As those familiar with his previous publications and his work as a biologist, archaeologist and art critic would expect, the author not only deals with his subject as an art lover, but analyzes details with the microscopic attention of a scientist. Needless to say, the text is characteristically original and arranged with the utmost lucidity.

This authoritative work, to be entitled *Portraits of Washington*, will appear in two sumptuous volumes, lavishly illustrated, partly in color, and bound simply yet beautifully in boards, cloth and morocco. It will be published by Robert Hamilton & Associates, New York, and is scheduled to be on the market in May.

FOREIGN  
AUCTION CALENDAR

## BERLIN

Hollstein & Puppel

February 24, 25—Collection of a Prince, containing color prints, English sporting prints, etc.

February 26—Drawings, water-colors, paintings of the German school of 1800 to 1850.

April—Old Master prints.

Rudolph Lepke

February 23—Paintings by modern and XIXth century artists; a Menzel collection.

March 1—Paintings and antiquities.

March 15—Paintings and antiquities from the Wollenberg collection.

Gruppe-Ball

February 26, 27—Decorative arts of the XVIIth-XVIIIth century from the collection of Dr. W.

Paul Graupe

February 15—Rare French XVIIIth century illustrated books.

March—The Ichabod collection of modern graphic art.

Int. Kunst-Auktions

February 20—Paintings, furniture, objects of decorative art.

FRANKFORT

Heinrich Hahn

February 18—Part II of the de Ridder collection of drawings and engravings.

Feb. 18—Paintings, furniture, tapestries.

MUNICH

Hugo Helbing

Feb. 12-13—The collection of G. Einstein.

AMSTERDAM

Mensing & Co.

April—Works by Rembrandt and other masters. The collections of Count Orla; art consigned by J. A. de Stuers.

LONDON

Christie's

February 17—Old English silver plate, the property of Major Mildmay.

February 18—Old English furniture and porcelain, the property of Major Mildmay.

February 24—Fine jewels and objects of vertu.

February 25—Old French furniture, objects of art and porcelain, from the Edward Arnold estate.

PARIS

Hotel Drouot

February 19—Modern paintings and watercolors.

## England's Loan Policy Protested In Dale Refusal

The answer to a question which has recently often been asked in art circles here was obtained when Mrs. Chester Dale disclosed to *The New York Times* on January 30 the reason that no paintings from the Chester Dale collection had been lent to the exhibition of French art arranged by the Royal Academy, now on view in Burlington House, London.

More than thirty American museums and private collectors have made loans of valuable examples of French painting to his exhibition. Since some of the choicest examples of the work of modern French painters are included in the Chester Dale collection, which is one of the outstanding collections of modern art in this country, surprise has been expressed here that these had not been lent also. In response to a question, Mrs. Dale disclosed that paintings had been requested for the London show but that the requests had been refused.

Since English museums own important paintings by American artists which may not be lent outside of England because of legal restrictions, Mrs. Dale said she and Mr. Dale had declined to lend their pictures to England, hoping that other American collectors would join them as a protest against the present British restrictions.

Mrs. Dale cited an instance in which she thought the British restrictions had worked grave injustice to American art.

"Having been asked about three years ago to organize an exhibition of American painting to be held in Paris, intended to be of international importance and interest, I naturally studied the Swedish exhibition that was being held in Paris that spring and that was arousing much enthusiasm," she said.

"Although I went many times to this exhibition, it did not take more than one visit to satisfy me that it would be possible to hold an American exhibition of equal if not of greater importance.

"On my return to New York I arranged a list of paintings that began with the last quarter of the XVIIth century and traced the development of American paintings through the XVIIIth century to today. It was evident from the first that no matter how well painted the portraits by Benjamin West and Copley of quiet citizens of Philadelphia and Boston might be, they would not be of as much international interest as West's 'Death of Nelson' from the Victoria and Albert Museum in London, or Copley's 'Siege at Gibraltar' which is also in a London museum. Gilbert Stuart's portrait of George III should certainly hang with one of this artist's portraits of Washington.

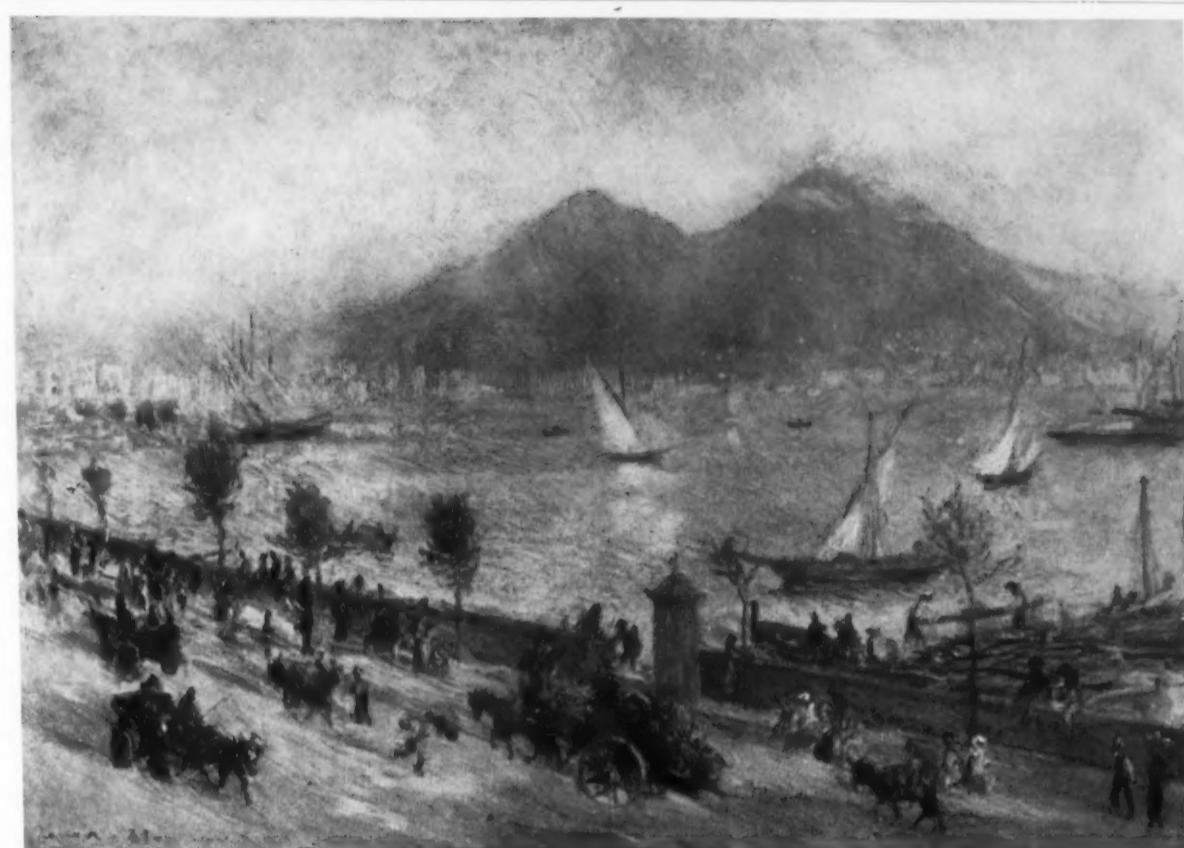
"The work of Sargent, Abbey and Whistler, who were the most important painters in England during the last quarter of the XIXth century, should not be shown without at least a picture by Sargent from the National Portrait Gallery or Whistler's portrait of Carlyle from the Glasgow Museum.

"The first inquiry about borrowing brought forth the fact that there was an English law forbidding museums to lend pictures, and so the proposed American exhibition in Paris was abandoned.

"This English law has come up for reconsideration several times, even within the last year, but has not been changed. This is of more importance to us Americans than to Persia, Holland, Italy or France, for it prevents us from ever showing that part of our art history which is of international interest.

"Naturally, when the committee of the present French exhibition in London asked for several important pictures from the Chester Dale collection, they were refused, and this example was given in the hope that other Americans would also refuse and by such refusal bring to the attention of the British authorities the unfairness of their borrowing great art treasures from other countries while they refused to lend their own works of art."

Among American collectors of art Mr. and Mrs. Dale are noted for the generosity and frequency with which they have lent their treasures to public exhibitions.



"VUE DE NAPLES"

By RENOIR

*This important landscape, dating from 1891 is included in the Renoir exhibition now on view at the Durand-Ruel Galleries for the benefit of the Emergency Unemployment Relief Committee work.*

## MUSEUM ACQUIRES STATUE BY MILLES

ST. LOUIS—The bronze statue of Folke Filbyter by Carl Milles, which was included in the traveling Milles show organized by the City Art Museum of St. Louis, has been purchased by the museum for \$17,000. The understanding is that a duplicate of this work is not to appear elsewhere in the United States. It is now installed in Sculpture Hall.

Folke Filbyter is legendary character of medieval Sweden, said to be the founder of the royal house of Wasa. The statue, which is twelve feet high, shows a ferocious old man on horseback leaning to the left to balance himself while the scrawny jaded horse swings to the right in his effort to avoid uncertain footing in crossing a stream.

## TRUSTEES NAMED BY CHICAGO BOARD

CHICAGO—At the recent annual meeting of governing members of the Art Institute of Chicago the following were re-elected trustees, their terms to expire January, 1939: Joseph T. Ryerson, Alfred E. Hamill and Russell Tyson. Arthur T. Aldis was made honorary trustee, and Thomas E. Donnelly trustee to fill Mr. Aldis' unexpired term, until 1936.

### AUCTION PRICES OF THE WEEK

#### BENNETT VIOLINS

American-Anderson Galleries—The rare violins collected by John Hudson Bennett and sold on the evening of February 5 brought a total of \$47,735. The dispersal came as an interlude in the second session of the Block, Spiegelberg et al. sale of

paintings. No. 7 in the catalog, the "Johan Strad," having been offered at an upset price furnished upon application, was passed. C. N. McCreery, acting as agent, bought the three outstanding items herewith listed below:

- 4—Violin, Cremona, 1733, by Antonius Stradivarius ..... \$14,000
- 5—Guarnerius Del Gesu violin, The Plixus, Cremona, 1729 ..... \$15,500
- 6—Guarnerius Del Gesu violin, The Wieniawski, Cremona, 1742 ..... \$16,000
- The two following items also went above the \$500 figure:
- 1—Italian Violoncello, Cremona, about 1690, by Francesco Ruggieri; P.

## DE PEYSTER, KENNEDY ET AL., BOOKS, ETC.

American-Anderson Galleries—At the sale of books, manuscripts, etc., from the De Peyster, Kennedy et al. collection, the Oscar Wilde items, Nos. 272 to 277 inclusive, were withdrawn owing to some question of title. J. B. Courtney gave the highest price, which was \$1,675, for No. 177, Herman Melville's own copy of the book which formed the basis of *Moby Dick*, and is known as the *Moby Dick* source book, a first edition printed in London in 1821. The total for the sale was \$11,527.

## GRAHAM & ZENGER, INC., PORCELAIN, GLASSWARE

American-Anderson Galleries—The modern porcelain and glassware sold by order of Graham & Zenger, Inc., on February 5 and 6 brought a grand total of \$18,182.50. The sum brought at the first session was \$6,286.50 as against \$11,886 at the second.

## ON EXHIBITION

**TOMORROW (SUNDAY) from 2 to 5 p. m. AND  
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**COMING AUCTIONS****AMERICAN-ANDERSON GALLERIES****FARRAR, FURNITURE, Etc.****Sale, February 20  
Exhibition, February 13**

A ladder-back mahogany chair originally owned by John Hancock appears among the furnishings of the residence of H. Thomas Farrar at Westport, Conn., now on view at the American-Anderson Galleries, to come up at auction on the afternoon of February 20.

Mr. Farrar's collection includes, besides heirlooms handed down from various members of his family in New England, fine XVIIIth century furniture carefully selected during his travels in England. The major part of the catalog, however, consists of the Farrar pieces.

In addition to the XVIIIth century furniture, there are some good early XIXth century specimens. Included also are attractive early Staffordshire blue and lustre ware, early American silver, early American glass and a few early American hooked rugs and chintz coverlets.

The John Hancock chair, a Chippendale carved mahogany side chair made in New England about 1775, is accompanied by a document stating that it was purchased at the sale of John Hancock's effects after his death by the Curtis family of Massachusetts.

From the famous Howard Reifsnyder collection, dispersed at the American Art Association in 1928, comes an XVIIIth century Pennsylvania Chippendale carved mahogany scroll-top secretary.

Other interesting American Chippendale pieces include a finely carved walnut scroll-top highboy, New England, about 1760, and a mahogany serpentine-front writing desk, Rhode Island, about 1770.

Among the fine American Queen Anne pieces are to be found a leather-covered walnut wing chair, from the collection of George S. Palmer, and illustrated in Nutting's *Furniture Treasury*; a carved curly maple highboy from the Lincoln family, Hingham, Mass., and a carved cherry highboy from Pennsylvania.

Not only are there these and other very desirable American Chippendale and Queen Anne pieces but also equally fine examples in the Hepplewhite, Sheraton and Duncan Phyfe styles.

In the English section, the number of chairs is notable. These include a Queen Anne wing chair, a Chippendale armchair covered in yellow brocade, eight Windsor chairs and others in the last category. The Chippendale sofa in yellow brocade and a George III triple back settee from Grimsthorpe Castle should likewise be mentioned.

Important also are a Georgian inlaid mahogany chest-on-chest and a long-case mahogany clock made in Pontefract, Wales, about 1800 by Joshua Farrer. Many of these English specimens were acquired through Gill & Reigate of London.

Interesting American clocks include a Willard inlaid mahogany tall-case clock, New England, about 1800, the whereabouts of which are recorded from the time when it was made. In the early American silver appear an engraved oval teapot by Hugh Wishart, New York City, about 1790, and a porringer by William Moulton, 5th, of Newburyport, Mass., about 1790, similar to one in the Garvan collection. A small silver bowl, by Samuel Alexander, Philadelphia, 1797, and a pap boat, by Samuel Waters, Boston, about 1790, are other rare items in the silver, in which also occur table-spoons and teaspoons of various types by early American silversmiths.

**NATIONAL ART GALLERIES**  
**CONNINGHAM, CURRIER & IVES PRINTS**

**Sale, February 18, at 8 P. M.  
Exhibition, February 14**

The choice collection of some 168 Currier and Ives lithographs belonging to Frederic A. and Mary B. Conningham of Glen Head, L. I., is to be sold at auction next Thursday evening, February 18, at 8 o'clock by the National Art Galleries in the Rose Room of the Hotel Plaza, 58th Street and Fifth Avenue. Exhibition begins Sunday afternoon, February 14.

Inasmuch as the Conningshams are the compilers of the book, "An Alphabetical List of 5,735 Currier and Ives Prints," it goes without saying that they are connoisseurs par excellence in this field and that their collection contains an unusual number of rare and beautiful specimens.

The majority of the prints are in excellent condition with the colors still in more or less pristine condition and the margins wide. Some come in brilliant impressions and all categories are represented.

Among the notable items in the historical series will be found "Washington's Entry into New York," dated 1857. "Naval Heroes of the United States," No. 3, dated 1846, and the "Three-in-one portrait of Washington, Grant and Sherman," of which last there is no previous auction record. In the Western group are two prints engraved by Catlin: "Indians Attacking the Grizzly Bear" and "Capturing a Wild Horse."

The six views of New York City include "View of the Great Receiving Reservoir, Yorkville," No. 4085, and "The Harbor of New York—From the Brooklyn Bridge Tower," No. 4012, both of which are scarce.

The rare "Celebrated Horse Lexington"

"comes in an excellent impression. In the Hunting, Fishing and Game prints, very desirable are "Woodcock Shooting," proof condition with margins, two companion pieces, "The Game Cock-El Gallo de Pelea," and "Hunting in the Northern Woods." "A Good Chance," painted by A. P. Tait is a particularly beautiful impression, while "The Rabbit Hunt," "Wild Duck Shooting," "Canvas Backs" and many other popular shooting subjects appear.

Among the clipper ships, etc., connoisseurs will take delight in the extremely rare "Whale Fishery—Attacking a Right Whale," No. 1418, and other much sought subjects, such as "The Great Mississippi Steamboat Race," "Clipper Ship in Snow Squall," "The Celebrated Clipper Bark, Grapeshot," "U. S. Ship of the Line in a Gale," "Pilot Boat in Storm," and "The Constitution and Guerriere."

The melodramatic "Prairie Fires of the Great West" is one of the Railroad numbers. And in the large group of American scenes appear a perfect copy of the quaint "Home to Thanksgiving," painted by G. H. Durrie on stone, and a brilliant impression of the very rare "Autumn in the Adirondacks—Lake Harrison." Also hard to find nowadays are "Cottage Life," "View on the Houssatonic," painted by C. H. Moore, "Christmas Snow," a pleasant Durrie winter scene, "A Ride to School," and many others.

**MICHAELYAN RUGS AND TAPESTRIES**

**Sale, February 19, 20  
Exhibition, February 14**

Part II of the fine collection of Oriental rugs and tapestries from the stock of H. Michaelyan, Inc., of New York and Palm Beach, will go on exhibition at the National Art Galleries (Rose Room, Hotel Plaza) on Sunday, February 14, prior to their dispersal

the afternoons of February 19 and 20, at 2 o'clock. The exacting taste of Mr. Michaelyan is well known to collectors of rugs and the forthcoming sale will include a group of fine antique specimens, as well as modern and semi-antique pieces from the leading manufacturers of the Near and Far East. Several Aubusson and Savonnerie carpets and a group of Aubusson tapestries form another attractive feature of the dispersal.

The wide variety of pattern and coloring appearing in characteristic weaves from Persia, Central Asia, Anatolia, the Caucasus, India, China and Japan should appeal to collectors of the most diversified tastes. Besides silk rugs from Japan, fine camel's hair specimens from Hamadan, and the characteristic Kilim types, we may mention, among the large selection, weaves from Kirman, Shirvan, Ghordz, Bergamo, Meshed, Kabistan, Mahal, Hereke and other leading centers.

One of the finest of the antique pieces is a XVIIth century Joshegan rug with the favorite tree of life and symbolic motives silhouetted against the blue ground. Another fine piece in this category is a mellow old Shirvan, depicting the sacred tiger of Persian mythology against a dark black field.

Notable for its wonderful fineness of weave and detail is a Lavehr Kirman rug, with the depiction of a Persian nobleman in the center, framed by scrolls and flowers. A Hereke, with rose crimson field, is from the Imperial looms of the Sultan and reproduces a XVIth century Ispahan design of floral motives in various colors. Also unusual is an antique Bidjar throne room rug from an Imperial Palace, with Fereghan fish pattern design on a blue field.

Among the tapestries a Brussels Renaissance example, dating from about 1600, deserves particular mention. The favorite subject of Esther and Ahasuerus is set against a background of Renaissance architecture.

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"MME. PANTELEIEFF"

By WALTER L. CLARK

Included in the artist's one-man show, opening at the Grand Central Galleries on February 16.

## CLARK EXHIBITS HIS PAINTINGS

An interesting exhibition of paintings by Walter L. Clark, president of the Grand Central Galleries, will open to the public on February 16. The artist, whose show includes a likeness of his granddaughter, started painting about fifteen years ago and the canvas which we reproduce above is one of the many colorful compositions to be featured in his forthcoming show.

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## PARIS LETTER

By Paul Fierens

Leading French art historians and critics have either already journeyed to London for the great Burlington House exhibition, or intend doing so in the near future. Wealthy amateurs have also crossed the Channel in considerable numbers. But the artists, to whom this admirable showing would have been especially valuable, must content themselves with reading the special numbers of the magazines devoted to the exhibition in particular, or to French art in general. It is scarcely a secret that at the present moment, artists cannot even afford a journey to London. Their situation is far from enviable.

In view of these facts, several generous spirits conceived the project—without doubt impractical—of transporting the Burlington House exhibition to Paris. Such a scheme is easier to talk about than to realize. It is only too certain than many of the lenders would not allow their works to leave England. The expenses of insurance and other obstacles which would have to be surmounted, have also, doubtless, not been considered.

Indeed we fear that this idea which was launched by M. Gabriel Boissy and M. Waldemar George cannot be carried out. Nevertheless, it would be possible to hold an exhibition in Paris of some of the paintings now on view at the Royal Academy, before they are returned to the French museums and private collectors in this country. Perhaps the works lent by Italy could likewise be held over for a short time. Furthermore, it is not impossible that American collectors would consent to show some of their treasures in Paris, since they have already resigned themselves to the absence of these paintings for several months.

For those who cannot see the London exhibition, this would be a consolation. But another vow should be made for the future, to be formulated as follows: The Louvre ought to begin planning a new exhibition of French primitives. Since 1904 there has been no showing in this field and the interest aroused in London by the group of Fouquet's, works by the painters of Aix and Avignon and the examples by the Maître de Moulin, as well as the many problems brought up by these paintings, should convince us that an ensemble of this type would

meet with considerable success. Later, exhibitions of both XVIIth and XVIIIth century painting could be planned.

The art critic, Chil Aronson, has been most actively and intelligently engaged during the last few months in organizing an exhibition at the Renaissance Gallery of work by American painters and sculptors living in Paris. Varnishing day on January 18 was very largely attended and we were agreeably surprised in being able to confirm Mr. Aronson's opinion of the merits of these thirty-five painters and ten sculptors, who for the most part, show talent, and even originality.

We were not convinced that there is a real "American school" of painting. However, if such a school does exist, it is probable that its members are to be found working in the United States. But if the tendencies and character of contemporary art in the United States cannot be defined, it is obvious that many American artists who live in Paris "work in the spirit of the new researches in plastic expression," as Mr. Aronson says in his introduction.

Paul Burlin appears to us to merit the place of honor given him. This artist, who seldom exhibits, has the authentic painter's temperament, combined with a feeling for mystery and atmosphere which are expressed in a large and powerful technique. We noted the fine brushwork of Lee Hersch, influenced by Soutine, and the excellent composition of Sydney Laufman, whose work has certain affinities with that of Dunoyer de Segonzac.

A more adventurous and speculative spirit is felt in the cubist compositions by Carl R. Holty, Frederick Kann and several others. Abraham Rattner is a very gifted colorist; Keeron creates fantastic and harmonious designs of great tonal delicacy; Frank Meehan owes something to the surrealists. Spirituality is the keynote of Hilaire Hiler's work, while poetic feeling runs high in the canvases by Emlen Pope Etting. Nor must we overlook paintings by Michael Baxte, Jerome Blum, John D. Graham, Vaclav Vytlacil and of the art critic, Walter Pach.

Among the sculptors, works by Willmer Hoffman, Heinz Warneke, Harold Cash and Maldarelli are outstanding.

At the Brouin Gallery, M. George Besson is holding the first of the exhibitions which he is devoting to "Independent Painting in France." As a beginning, he presents works chosen from among the Impressionist oeuvre (Renoir and Pissarro are particularly well represented) and of several precursors of this movement, among them Boudin, Jongkind, Carrand, etc. M. Paul Signac has loaned two Jongkind watercolors which are of the first rank; M. Charles Leger, a magnificent "Truite" by Courbet, and M. Georges Vuillard, a very refined and subtle version of Cezanne's "Mont St. Victoire."

The Independent Salon has opened its doors, with more than 4,000 entries listed in the catalog. The members of the society have designated by electoral vote, twenty painters and four sculptors who are each given a small special exhibition in the salon. This breaks the monotony of the promenade across the galleries. One pauses before groups by Thomsen, Charlemagne, Ives Brayer, Adrienne Jouclard, Hernandez, etc., but death has cast the most decisive vote for Mitchinine, whose retrospective is certainly the best of the individual exhibits.

Among the isolated artists, Ryback, Kutter, Planson, Poncelet and Waleh are recommended to general attention. The average of the exhibition is as usual deplorable, but there are happy exceptions and the salon seems to us more lively than those of preceding years and both more spacious and less cluttered.

At the Salon des Independants one scarcely sees the painters of the new generation. Under this title, The Jacques Bonjean Gallery is showing the work of some forty artists who are to be counted among the "revelations" of the last few years. The selection is excellent and has been made without regard to schools. It is sufficient to state that among the young artists shown one will discover the laureate of the Grand Prix de Peinture, launched by M. Jacques Darnetal. M. Darnetal has called together some thirty critics and asked each of them to choose four painters. The painters thus selected will be invited to take part in an exhibition at the Georges Bernheim Galleries.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street**—Old English coaching prints.

**Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street**—Paintings by Ivan Choultsé, and paintings by Ashton Knight.

**American-Anderson Galleries, 30 East 57th Street**—South African paintings by Jacques La Grange, Feb. 15-27.

**American Folk Art Gallery, 113 West 13th Street**—Early American paintings in oil, water color, etc., and on velvet and glass; Pennsylvania Dutch furniture, etc. (Open by appointment).

**An American Group, The Barbizon Plaza, 5th Street and Sixth Avenue**—International show, Jan. 25, through Feb. 20.

**An American Place, 509 Madison Avenue**—Photographs (1892-1932) by Alfred Stieglitz, Feb. 15-March 5.

**Architectural League, 115 E. 40th Street**—One-man show of Joseph Urban's recent works, to benefit unemployed architectural draftsmen. The Society of Mural Painters, to Feb. 27.

**Arden Gallery, 460 Park Avenue**—First show of drawings by Carroll French, Feb. 16-March 5.

**Argent Galleries, 42 West 57th Street**—Invited exhibition of miniatures, to Feb. 29. Detroit Society of Women Painters, Feb. 15-29. Landscapes in water color by Alta West Salisbury, Feb. 15-March 5.

**Art Center, 65-67 East 56th Street**—Twenty new drawings by Mestrovic. Work by members of the N. Y. Society of Craftsmen, semi-permanent. Exhibition of decorative arts, organized by the Art Alliance of America, and 99 gravure prints of Washington, Feb. 15-27.

**Averell House, 142 East 53rd Street**—Animals in sculpture, mainly dogs, by Madeline Fabre and paintings from Knole House, through Feb.

**Babcock Art Galleries, 6 East 57th Street**—Water colors by Leon Carroll, Feb. 15-27.

**Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street**—The Scheman von Auspitz collection.

**Balzac Galleries, 449 Park Avenue**—French and American paintings, Feb. 16-March 8.

**Belmont Galleries, 576 Madison Avenue**—Primitives, old masters, period portraits.

**John Becker, 520 Madison Avenue**—Sculpture in bronze and terra cotta by Isamu Noguchi, Feb. 15-27.

**Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street**—Old masters.

**Bourgeois Galleries, 123 East 57th Street**—Contemporary French art, arranged by the Galeries Zborowski.

**Brooklyn Museum, Eastern Parkway, Brooklyn**—American impressionists (1880-1900), Jan. 19-March 1. Reproductions of Byzantine Mosaics. Modern Catalan paintings, assembled by the College Art Assn. Feb. 15-March 12. Fourth international exhibition of prints, assembled by the Philadelphia Print Club, through Feb. 29.

**Brooklyn Painters and Sculptors, 212 Hicks Street**—16th annual exhibition of the Brooklyn Society of Artists, Feb. 8-26.

**Brownell-Lambertson Galleries, 106 East 57th Street**—Oil paintings by Minna Citron and the 34th annual exhibition by the N. Y. Soc. of Ceramic Art, Feb. 15-27.

**Brummer Gallery, 55 East 57th Street**—Paintings and water colors by A. Everett Austin, Jr.

**Bucher Galleries, 485 Madison Avenue**—Antiques, tapestries and objects of art.

**Butler Galleries, 116 East 57th Street**—Paintings "suitable for decoration."

**Carlberg & Wilson, Inc., 17 East 54th Street**—XVIIth century English and French portraits, primitives and sporting pictures.

**Caz-Delbo Gallery, 561 Madison Avenue**—Paintings by Arnold Hoffman, through Feb. 15.

**Ralph M. Chalt, 600 Madison Avenue**—Important Chinese porcelains.

**Chambrun Galleries, 556 Madison Avenue**—Permanent collection of French paintings.

**Charles of London, 52 East 57th Street**—Paintings, tapestries and works of art.

**Children's Art Centre, 184 Eldridge Street**—Facsimiles of drawings by Rembrandt.

**Contemporary Arts, 12 East 10th Street**—Paintings by Revington Arthur, Feb. 9-March 4.

**Daniel Gallery, 600 Madison Avenue**—Group show of American painting.

**Delphie Studios, 9 East 57th Street**—Oil paintings by Matthew Crocker and lithographs by Susan Flint, Feb. 15-28.

**Demotte, Inc., 25 East 78th Street**—Drawings by Isamu Noguchi, Feb. 15-27.

**Herbert J. Devine, 42 East 57th Street**—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Downtown Gallery, 111 West 13th Street**—Paintings by contemporary American painters, through Feb.

**A. S. Drey, 680 Fifth Avenue**—Paintings by old masters and works of art.

**Dudensing Galleries, 5 East 57th Street**—Paintings by Herman Trunk, through Feb. 20.

**Durand-Ruel Galleries, 12 East 57th Street**—Masterpieces by Renoir, for the benefit of Emergency Unemployment Relief Committee, Feb. 8-March 5.

**Durlacher Brothers, 670 Fifth Avenue**—Old masters and antique works of art.

**Ehrich Galleries, 36 East 57th Street**—Paintings by old masters and antique English furniture and accessories, modern china, glass and linens. A portrait of Abraham Lincoln, one of two identical canvases by G. P. A. Healy.

**Ferargil Galleries, 63 East 57th Street**—Portraits, landscapes and still lifes by Luigi Lucioni; water colors by Lois Lenski, to Feb. 20.

**Fifteen Gallery, 37 West 57th Street**—Projects and studies for frescoes by Isabel L. Whitmyre, Feb. 15-27.

**Gallery of Living Art, 100 Washington Square East**—Permanent exhibition of progressive XVIIth century artists.

**Pascal M. Galleria Art Gallery, 145 West 57th Street**—Paintings by American and foreign artists.

**Goldschmidt Galleries, 720 Fifth Avenue**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal**—Still lifes by Hovsep Pushman, Feb. 9-20. Marble garden figures by Jessie D. Wiggin, Feb. 8-24. Portraits by Walter L. Clark, paintings of the Virgin Islands by Chas. S. Chapman, N. A., early sketches and drawings by George de Forest Brush and new etchings by Benson, Kerr, Eby, Shorey, Little, Weber, Levy, George Wright, Kermse and Harrison Cady, Feb. 16-27.

**G. R. D. Studio, 58 West 55th Street**—Paintings by Lester Burbank Bridgeman, to Feb. 20.

**Harlow, McDonald Co., 667 Fifth Ave.**—Etchings by Rembrandt, and etchings and drawings by Stanley R. Badin, through March 14.

**Marie Harriman Gallery, 61 East 57th Street**—Paintings by Juan Gris.

**Heller Gallery, 515 Madison Avenue**—Metropia fabrics.

**P. Jackson Higgs, 32 East 57th Street**—Old masters from the XVIIth until the XVIIIth century.

**Hispanic Society of America, 156th Street and Broadway**—Paintings of Gaucho life in Argentina by Quirós, to April 15.

**Edouard Jonas of Paris, 9 East 56th Street**—Permanent exhibition of French XVIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIth century French and English schools.

**Kennedy Galleries, 785 Fifth Avenue**—English sporting prints, through Feb.

**Keppel Galleries, 16 East 57th Street**—Prints by contemporary English and American etchers, through Feb. Prints by great modern artists, Feb. 15-April 1.

**Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street**—Works of art, paintings, tapestries and antique furniture.

**Kleemann-Thoman Galleries, Ltd., 575 Madison Avenue**—Etchings by Robert Lawson, through Feb.

**Kleinberger Galleries, 12 East 51st Street**—Old masters, through Feb.

**Knoedler Galleries, 14 East 57th Street**—Engravings and etchings of the XVIIth and XVIIIth centuries, through Feb.

**Kraushaar Galleries, 680 Fifth Avenue**—Paintings by A. S. Baylinson, Feb. 10-March 3.

**L'Eulu Galleries, 50 East 52nd Street**—Paintings by Emile Pope Etting, Feb. 2-16. Paintings by Raphael Soyer, Feb. 19-March 4.

**J. Leger & Son, 605 Fifth Avenue**—XVIIth century English portraits and landscapes.

**Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue**—Water colors by Henry Theodore Leggett. Drawings by Nijinsky, to Feb. 20.

**John Levy Galleries, 1 East 57th Street**—French paintings of the XVIIth century, through Feb.

**Julien Levy Gallery, 602 Madison Avenue**—Modern photographs by Walker Evans and George Llynes, Feb. 1-19.

**Little Gallery, 29 West 56th Street**—Handwrought silver.

**Machbeth Gallery, 15 East 57th Street**—Paintings by Jas. Chapin, Feb. 15-27. Monotypes by Seth Hoffmann, Feb. 15-29.

**Pierre Matisse Gallery, 51 East 57th Street**—Selected modern French painters and sculptors.

**Mauro Galleries, 689 Madison Avenue**—"Paris and Its People," paintings and prints, contributed by collectors, artists and cooperating galleries, Feb. 1-28.

**Metropolitan Galleries, 730 Fifth Avenue**—English paintings of the XVIIth and XVIIIth centuries.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Prints (selected masterpieces). Turkish embroideries of the XVIIth-XIXth centuries, through Feb. 14. Japanese textiles from the Bing collection, through April 17. Early woodcuts largely from the James C. McGuire bequest. Paintings by Samuel F. B. Morse and a Washington Bi-centennial exhibition, Feb. 16-March 27.

**Metrotte, Inc., 25 East 78th Street**—Drawings by Isamu Noguchi, Feb. 15-27.

**Herbert J. Devine, 42 East 57th Street**—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Downtown Gallery, 111 West 13th Street**—Paintings by contemporary American painters, through Feb.

**A. S. Drey, 680 Fifth Avenue**—Paintings by old masters and works of art.

**Mitch Galleries, 108 West 57th Street**—Important XVIIth and XXth century American paintings, Feb. 8-March 5.

**Montross Gallery, 785 Fifth Avenue**—Latest paintings by Edward Biberman, Feb. 15-27.

**Morton Galleries, 127 East 57th Street**—Paintings by Edith Haworth, Feb. 15-29.

**Museum of the City of New York, Fifth Avenue at 104th Street**—Historical exhibits relating to New York City.

**Museum of French Art, 22 East 60th Street**—Loan exhibition of work by Fantin-Latour, Jan. 13, through Feb. 14. Autographs of the kings and queens of France, etc.

**Museum of Irish Art, The Barbizon, Lexington Avenue and 63rd Street**—Paintings by Sir William Orpen, Sir John Lavery and other Royal Hibernian Academicians. A permanent exhibition of art and crafts.

**Museum of Modern Art, 730 Fifth Avenue**—Exhibition of modern architecture.

**Museum of Science and Industry, 229 E. 42nd Street**—Four murals by Howard McCormick, beginning Feb. 18.

**National Arts Club, 15 Gramercy Park**—Drawings by members, to Feb. 27.

**J. B. Neumann, New Art Circle, 9 East 57th Street**—Drawings by Otto Dix, Feb. 1, through Feb. 20.

**Newark Museum, Newark, N. J.**—The Wilbur Macy Stone collection of paper dolls, etc., until March 1. Modern American paintings and sculpture, the bequest of Miss Lizzie Bliss. The Jaehne loan collection of netsuke. Objects of beauty costing 5 and 10 cents. Colonial life, an exhibition to celebrate the Washington Bicentennial, opens Feb. 15.

**Newhouse Galleries, 578 Madison Avenue**—Water colors by Monty Lewis, Feb. 5-March 5.

**New York Public Library, 476 Fifth Ave.**—Modern etchings, to March 1. Early views of American cities. Memorial exhibition of wood engravings by Timothy Cole, through March.

**New York University, 100 Washington Square**—Exhibition of recent acquisitions.

**Old Print Shop, 150 Lexington Avenue**—Exhibition of work by Louis Maurer, last

surviving Currier & Ives artist, opens Feb. 19.

**Painters' and Sculptors' Gallery, 22 East 11th Street**—Paintings by Eugene Fitzsch and sculpture Polygnotos Voges, to Feb. 29.

**Frank Partridge, 6 West 56th Street**—Old English furniture. Chinese porcelains and paneled rooms.

**Georgette Passold, 30 East 60th Street**—Paintings by Le Molt, Jan. 15-Feb. 26.

**Potters' Shop, 69th Street and Madison Avenue**—Annual exhibition of small sculpture, until Feb. 29.

**Frank K. M. Rehn, 685 Fifth Avenue**—Paintings by Morris Kantor, Feb. 1-20.

**Reinhardt Galleries, 730 Fifth Avenue**—Twenty-two important paintings through Feb. 20.

**James Robinson, 731 Fifth Avenue**—Exhibition of old English silver. Sheffield plate and English furniture.

**Roeber Museum, Riverside Drive at 103rd Street**—Architectural designs by Hugh Ferriss.

**Salmagundi Club, 47 Fifth Avenue**—Members' annual thumb box exhibition through Feb. 27.

**Schultheis Galleries, 112 Fulton Street**—Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue**—Marine paintings.

**Scott & Fowles, 680 Fifth Ave.**—XVIIth century English paintings and modern drawings. Water colors by Rowlandson (1768-1827).

**Gessner, Arnold Seligmann, Hey & Co. Inc., 11 East 52nd St.**—Old and modern paintings.

**Weyhe Gallery, 794 Lexington Avenue**—Crayon drawings and lithographs by Victoria Hutson, Feb. 15-March 5.

## BERLIN LETTER

By Flora Turkel-Deri

**BERLIN.**—It is a matter for congratulation that Munich and Berlin are resuming the sort of art interchange, current before the war. At the present moment, the society known as the "Berliner Künstler" houses an exhibition of paintings and sculpture which provides a survey of the output today in Southern Germany, while in Munich at the "Kunstverein" there is a reciprocal show from Berlin.

In the Munich work sent to Berlin, we have no difficulty in recognizing a mood of serenity. With these Southern artists, the militant spirit of a mechanistic age has not submerged a very pleasant *joie de vivre*—although, fortunately, modern tendencies have introduced a certain new positive quality. Numerically and in interest the landscapes form the strongest group, not only because of the charm of the scenery in Southern Germany but because of the views made in Italy and France, owing to the proximity of these countries. Anton Lamprecht, Hermann Euler, Otto Geigenberger, Wolf Panizza, Georg Schrimpf, Albert Burkhardt, Hans Henningsen and Oskar Coester are the painters who have been quickened by the modern spirit. The sculptors on the other hand reveal nothing beyond an apt technique.

An exhibition of the work of school children from the ages of ten to seventeen has been arranged at the Arts and Crafts Museum by the young art teachers who have lost their "job" owing to the economy measures forced on Germany. Here we find a remarkable demonstration of what can be done through modern methods. The modern idea is to encourage the creative instincts, to train the appreciation of line, form and color and to allow full play for the inventive powers of the young. It would seem that a desire and a faculty for artistic expression exist in every soul and emerge triumphantly through a sympathetic guidance which leaves the imagination untrammeled and accepts the youthful mode of statement. Richness of form and pattern and a talent for interesting color combinations appear throughout. Although creative freedom is the outstanding feature of the new instruction, there is no lack of discipline, for the teacher is at hand to direct the youthful forces with the greatest tact and care.

A palace covering an area of 2000 square meters has recently been erected at Indore in Central India by order of the Maharaja of this district. It was designed by the German architect, Eckhart Muthesius, son of the late Hermann Muthesius, who was one of the founders of the modern movement in architecture in Germany. Not long ago, up to the time of the shipment of equipment, the plans and the decorations, furniture and so on were on view here, and it was novel to imagine these ultramodern forms in the unfathomable fairyland which the average European conceives the land of the Hindus to be. One could not but ask oneself if the discrepancies between the rationalized productions of the Occidental mind and the opulent Oriental set-

ting to which they were destined had been sufficiently considered.

The young architect, it is true, had exercised great fertility in his efforts to enhance the interiors with an appearance of comfort and luxury. The path of sound, uncompromising modern craftsmanship being, however, rather narrow, and these studied effects introducing an aspect of snobishness and display, a note was struck decidedly out of harmony with the sturdy basic form of the furnishings. It may be that the desire for an exotic appeal caused these digressions from the real spirit of modernism, and is also responsible for the saccharine colors of the upholstery and wall decoration. It goes without saying that the most precious metals were used, that every possible refinement was considered, and that the execution was irreproachable as to fine proportion, exquisite finish of woods and costliness of the weaves.

At juryless exhibitions, the visitor is often disappointed, but this time one is rewarded for going to icy, comfortable rooms by finding a very gifted young artist of Hamburg, Rolf Nesch, who makes his initial appearance here. His twenty-four large etchings, made for Dr. Karl Muck and presented to this celebrated conductor by the City of Hamburg, are distinctly out of the ordinary. To evoke the emotions aroused by a musical performance, the artist has jotted down fleeting recollections of the Hamburg orchestra and its genial leader—images, which under his hand are singularly suggestive of the melody, the rhythm and the mood of the productions. The wholly unconventional, rich and convincing manner in which the abstract nature of music is caught into visual representation testifies to the truly creative and inspirational capacities of this young artist.

The young painter, Willy Fries, of whom I spoke in my last letter, is also on view with a series of prints for a book entitled "The Godless," which sets forth the tragedy of present-day human existence. There is character in Fries' renditions and earnest search for the expression of spiritual conception in powerful form. Gustav Diesel also works in the graphic medium, and his prints savor of fervid imagination as well as of grim satire.

The exhibition of German contemporary art arranged in Oslo under the auspices of the Berlin National Gallery has been very well received. Press comments state that postimpressionistic work by the younger generation in Germany reveals unbroken energy and the pressure of an inner impulse. These pictures, it is argued, do not go in for pictorial effects but aim at humanly impressive interpretation. Mention is also made of Edward Munch's influence on German art of today, his manner suiting so well the German artists' concern with expression and feeling. The great success of the Oslo show is evidenced by the fact that it has been invited to Bergen.

It is interesting to observe that the

art season for 1931 in retrospect is not so discouraging as might be supposed. The note of optimism that prevails relies on the firm conviction that art has gained such a firm hold in the general scheme of things nowadays that there is every reason to believe that with regained confidence in the material basis of life another cycle of prosperity in the art field will not fail to arise. The importance of art as a formative factor in national life has been unanimously expressed and the soundness of business conditions among responsible dealers has been stated.

\* \* \*

In the summer of 1932 the arts and crafts association called the "Deutscher Werkbund" will arrange in Stuttgart an international exhibition of up-to-date productions in the line of house furnishings. The purpose of this enterprise is not only to display objects of artistic value but to clarify technical and commercial questions involved in the production of goods on a large scale.

### NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

February 13, aft.—Sale of furniture, silver, etc., consigned by Mrs. James E. Spiegelberg, Mrs. Clara Borger et al.  
February 20, aft.—Sale of English and American furniture and decorations from the H. Thomas Farrar and other collections. Exhibition begins Feb. 13.

National Art Galleries  
The Rose Room  
Hotel Plaza  
58th and Fifth Avenue

February 18, at 8—Sale of an interesting collection of Currier & Ives lithographs from the Cunningham collection. Exhibition begins Feb. 14 at 2.

February 19, 20, at 2—Sale of Part II of the Oriental rug from the collection of H. Michaelian, Inc.

Rains Auction Rooms  
3 East 53rd Street

February 17, 18, 19 at 2—Sale of fine English furniture, decorations, etc., Georgian silver and old Sheffield plate, from several Fifth Avenue and Park Avenue apartments, with additions.

February 17—Japanese color prints.

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